

January 2010

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**UPCOMING EVENTS:**

- **David Luria Photography Class:**  
**“Architectural and Night-time  
Photography in Washington DC”**  
Dates: February 20, 23 and 27.  
For more details please contact: Shaun  
Moss [jmoss@worldbank.org](mailto:jmoss@worldbank.org) or Lili  
Tabada [ltabada@worldbank.org](mailto:ltabada@worldbank.org)
  
- 2010 – Field Trip (details to follow)

**Welcome New Members:**

**Pritthijit (Raja) Kundu  
and  
Dilek Sen**

**NEXT MEETING:**

Wednesday January 20, 2010  
Refreshments: 5:45 p.m.  
Presentation at approx. 6:30 p.m.  
**Meeting Hall A HQ1-3-500A**  
700 19<sup>th</sup> Street, NW, Washington, D.C.

**January Speaker:**

**Irene Abdou**  
**"Window to the African Soul"**

**January Theme:  
PEOPLE**

**(Mandatory for ALL Competitions)**  
Defined as images in which the major point of  
interest is one or more human beings. It is not  
sufficient that people are merely included in the  
image. Excluded are photos of statues, mannequins.

**Note to Contestants:**

Please bring print entries to the meeting with entry form  
appended at the end of this issue.  
Entries will be accepted between 5.45 and 6.15 pm ONLY.  
For inquiries please call Carlos Franzetti (202) 473-1631



IPS is a member club of the Photographic Society of  
America ([www.psa-photo.org](http://www.psa-photo.org))

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## Presidents Notepad:

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Dear IPS members,

Welcome to 2010. I hope you all had great holidays and managed to survive the snow and cold weather. Very special thanks to all the members who assisted with the arrangements for our own holiday party and gift exchange. We all enjoyed the great ambiance, the food and friendship.

I cannot believe that we are nearly half way through our 2009/10 season. There has been so much club activity that it seems like yesterday when we had our first meeting for the year. Our club continues to attract new members who display cleverness, talent and ingenuity in their creations. 2010 should be a continuation of fun things for the Club: field trips, workshops and monthly meetings.

The EC will now focus on the preparation of our Annual Exhibit (AE), which opens with a reception on **Monday May 3, 2010**. The AE is a great opportunity to provide members with a unique venue to present their work to friends, family and colleagues. We are all involved and I hope that you will join one of the working teams (logistics, printing, and judging) please email me at [BSarr@msn.com](mailto:BSarr@msn.com) if you would like to volunteer.

I received extremely positive feedback from our December judge/presenter Mr. Sherwin Kaplan. His presentation and his judging/commenting were highly appreciated. I would like to take the opportunity to encourage all our newer members to not feel overwhelmed by some of our in-house Ansel Adams. Remember that we all started somewhere and please submit your entries--the best way of learning is to have someone else, like Sherwin, help you on your way. You could make it one of your 2010 resolutions.

Our Speaker and Judge for January is Irene Abdou. Irene is a successful travel and documentary photographer. Her presentation title is: *Window to the African Soul*. She will be judging our **mandatory theme for January for all mediums: PEOPLE**

I would like to thank all of the EC members and volunteers who continue to dedicate their time and effort to make the club such a great place to enjoy our shared hobby and I wish each of you all the very best for 2010.

That's all from me for this month.

*Bassirou Sarr, IPS President*

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## January Speaker/Judge:

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### Irene Abdou "Window to the African Soul"

Irene Abdou, an international travel photographer, is known for her ability to capture emotions. She will present images from her travels throughout Africa, including Benin, Burkina Faso, Guinea, Mali, Niger, Nigeria, South Sudan, and Tunisia. She will talk about photography, the people, and the techniques that she used to capture these inspiring photographs.

Irene is an explorer. An explorer of vibrant colors that stir her heart, an explorer of the multitude of hues, both natural and man-made. An explorer of shadowy contrasts that make her wonder, an explorer of the supple paths of light. She traveled down dusty highways and onto dirt roads, and through lush landscapes and into desert sands, and with her camera, she seeks beauty in her subjects. Sometimes, she finds it on the surface, easily displayed for the world to see. But always, she seeks the more subtle beauty within. She seeks the meanings of her subjects' emotions—and to understand and appreciate. She seeks the spirit of humanity and the essence of our world.

Irene comes from the world of humanitarian aid and international development, first getting her start as a Peace Corps Volunteer in Niger, West Africa, where she lived in a mud hut with a straw roof in a tiny village of 40 people, and later in a small town of 10,000. Without running water or electricity, she cooked on a portable burner hooked up to a small canister of gas. She perfected her French language skills and picked up Fulfulde and Djermma. After 3 1/2 years in Niger, Irene returned to the Washington, DC area, and over the next ten years, has worked for several non-profit organizations, large and small, including Population Services International, the American Red Cross, and Counterpart International, managing public health and food security programs in Africa and Asia. During this period, she spent two years in South Sudan, where she lived in a tent the entire time!

While she always loved photography, she only began to seriously focus on her art in 2007, after returning from South Sudan. Since then, her photography has been recognized and/or published by Photo District News, Shutterbug Magazine, EOS Magazine, Traveler Magazine, the Global Health Council, Population Services International, Gorta, the Society for Family Health, the National Association of Photoshop Professionals, and the Photographic Society of America. Since her first exhibit of a single photograph in the fall of 2007, Irene has been juried into or invited to exhibit in numerous fine art exhibits at

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Parish Gallery Georgetown, the Corcoran Gallery of Art's Art Anonymous, Gallery Serengeti, Barry Gallery, the Metropolitan Center of the Visual Arts (VisArts), the City of Gaithersburg, the Center for Fine Art Photography in Colorado, and Embracing Our Differences® in Florida, as well as her first solo show in mid-2009 at the Delaplaine Visual Arts Education Center. Named a "Selected Artist" in the 2008 Chelsea International Fine Art Competition sponsored by Agora Gallery New York, Irene also received a \$3,500 FY08 Creative Projects Grant from the Montgomery County Arts & Humanities Council for travel/documentary photography.

You may view Irene's work online at:  
<http://www.ireneabdouphotography.com>.

*by Caroline Helou*

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## December Speaker:

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### Sherwin Kaplan "The American Southwest"

In addition to a whirlwind tour of a dozen or so of those seemingly made-for-photography havens the American Southwest abounds in, Sherwin Kaplan's December 16 presentation was a little bit of a trip back in time. A time when slideshows were actual shows of slides, complete with those good-old carousel trays and the need to, once in a while, adjust the focus whenever the slide's surface shifted ever so slightly under the heat of the projector's light.

But were it not for the efficient support of the IMF's Multimedia Services Division, there may not have been a slideshow. For when it was found prior to our year-ending gathering that Sherwin would indeed be showing slides, one of those good-old carousel projectors had to be provided.

Fortunately for us, it is thanks to MSD's highly resourceful James Hawkins, who rightly earns well-deserved recognition here for his unflinchingly loyal services to our club (of which he was once a member, actually), that one was located, in a sort of last-minute rescue—or, perhaps more aptly, Christmastime miracle.

As if he meant to apologize for creating this situation, Sherwin introduced himself upfront as someone "little removed from being a Neanderthal" when it comes to using the computer. But if anything, there was something both refreshing and forcefully genuine in his mode of presentation.

In a way, the whirlwind tour he took us on was also a tutorial on the fundamentals (pre-Photoshop, I am tempted to add) of photography, as well as a personal statement on both his approach to picture-taking and his way of evaluating and judging pictures—as he would demonstrate later on, in a very precise and systematic way, in the competition part of our evening.

Exemplifying both of these aspects, he showed us near the start of the show a nice shot of Delicate Arch (from Arches National Park, in Utah), only to dismiss it in his comments. In competition, he explained, that picture "would be thrown immediately, because there is nothing about it but that you were in a beautiful place." To emphasize his point, he said the same about another (not bad-looking) picture taken in Bryce Canyon National Park (Utah).

The lesson: you have to look at, and show, things in a different way. The underlying fundamentals for this are admittedly nothing very new or original, but things that bear repeating in theory and applying in practice.

One is the inherent quality of light and, therefore, the importance of time of day. Not surprisingly, Sherwin said that "the best time to photograph is in the early morning and late afternoon." Illustrating his point were two pictures taken at White Sands National Monument (New Mexico): one showing the moon in the sky and the other, shot in the morning, emphasizing texture (another fundamental) in the sand.

There can be other benefits to the optimal timing of an outdoor scene. In showing one early-morning picture taken in Zion National Park (Utah), he commented: "Early morning is the best time of day: light *and people* don't get in the middle of your shots."

Yet another fundamental is separation — the way the photographer must find to highlight the main subject in the picture, to make it stand out from the background or surrounding scene. Our presenter showed countless examples of this principle: a silhouetted shot taken at Joshua Tree National Park, for instance (his comment: "I had to be practically on my belly" to shoot that picture), or a scene of Zabriskie Point (in which, to create separation, "the light is on the point, not on the mountains in the background").

Last but not least, Sherwin emphasized the importance of using tripods. "Virtually any shot I take is done with a tripod," he said, adding that the tripod "slows you down, makes you look, makes you think." All qualities were entirely apparent in his rich gallery, full of well seen, and expertly rendered, natural scenes.

*by Fred Cochard*

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## In Focus Interviews with club members

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This month's Q&A is with **Aung Thurein Win**, who is a Budget Officer in the IMF's Asia Pacific Department.



**IPS: When did you join the IPS? What made you join?**

**Aung:** This is my second year with the club. I am into photography and I never got involved with any other photo clubs so I decided to make a commitment to myself to become a member of IPS back then.

**IPS: What are your future photographic goals?**

**Aung:** To take technically correct photos and at the same time esthetically appealing and well-composed ones.

**IPS: What is your favorite place to shoot?**

**Aung:** When I am traveling, be it in the U.S. or abroad, it's always a change of scenery which makes it more interesting to shoot.

**IPS: Do you have a favorite photo?**

**Aung:** I have a couple but not a single one though, I am sure everyone feels the same especially with new photos added to your collection day by day.



**IPS: Who is your favorite photographer?**

**Aung:** Ansel Adams would be one that comes to my mind and even within IPS I have a few but let me remain as their secret fan.

**IPS: If you could photograph any person, who would it be and why?**

**Aung:** Albert Einstein—to have met this genius in person and to see if he really looked as goofy as he is portrayed in most of his pictures I have seen around.

**IPS: Tell us something about yourself that people would not necessarily know?**

**Aung:** I am from Myanmar where people find it fascinating to shoot photos there.

**IPS: What is it that draws you to photography?**

**Aung:** I consider it to be a work of art but one doesn't have to be an artist to produce good work especially in this day and age of digital photography supported by quite a number of image enhancing software.

**IPS: If you were not able to take pictures, what would you do with your time?**

**Aung:** Spend time with my friends and family or go biking, skiing and golfing.

**IPS: What are your favorite recollections of your years with IPS?**

**Aung:** Every time I witness these superb images during the monthly meetings and at the annual exhibits. I also enjoyed the annual potluck which is also a good experience. I am sure I'll have more to add as I have been with the club for about two years so far.

**IPS: How has the IPS helped you become the accomplished photographer you are today?**

**Aung:** From IPS' monthly competitions I always learn do's and don'ts of photography and the characteristics of winning images. I hope I can win a few in the near future.

**IPS: What exposure have your images received within IPS and/or outside (because of the IPS)?**

**Aung:** I have been competing for nearly over two years and finally I had a winning image last month. Well, just by competing, one thing for sure is that the other members and the judges get to see my entries and I get some feedback to work on. Thanks to those comments, I am beginning to win and hoping for more chances down the road as well. Also my winning image will become part of an upcoming annual exhibit.

**IPS: Do you have any words of wisdom or advice for prospective and/or current IPS members?**

**Aung:** It's a good club to join even if you are a beginner or an advanced photographer, you will always learn something new and cool here. Also don't be shy to enter in the competition.

*by Hannah Faux*

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## Technical Article:

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### “Ethical Issues in Photography”

by Bill Katzenstein

Ethics are principles reflecting the values of a society—guidelines for its members to treat each other fairly according to accepted ideals. Needless to say, reality often differs markedly from the ideals, but civilizations, organizations and informal groups of all kinds have understandings of ethical conduct. Within a group, ethics may be broadly accepted in general terms, but issues arise in their interpretation and application. Ethics can be especially contentious with changing times and diversities of culture and technology.

In the practice of photography, ethical issues tend to arise over the nature of creativity, representation, ownership, profit and service, often confused by the application of new technologies and exacerbated by cultural preferences or political ideology, and of course individual personality and ambition.

This article illustrates six contemporary ethical questions of photography, and suggests resolution (i.e., “IMHO”—in my humble opinion).

#### **Case #1: Image of a Tragedy for Sale**

**Situation:** A devoted photographer—an aspiring professional or passionate artist—always carries a camera at the ready. The photographer happens to witness a horrific catastrophe, and is the only person to capture the event on film. A media company, eager to acquire the images for broadcast, offers the photographer \$500,000 for the images and copyrights.

**Question:** Is it ethically wrong for the photographer to accept the large sum, because it would mean profiting from awful misfortune?

**Discussion:** The appearance of benefiting from tragedy often gives rise to controversy. In the case of a photographer receiving payment for recording calamity, opposing viewpoints appear related to perspectives on profit.

#### Profit as Legitimate Reward

People who see profit as a fair return for providing a valued service, at least in principle, would tend to argue the photographer is not profiting from a tragedy, but is providing a valued service of communicating the event. And that the photographer should not feel guilty about receiving the money, even a large sum that can be said to reflect its information value. A plausible line of reasoning is that the photographer, having devoted much of their life to the craft, can be seen as receiving a lump-sum payoff for

having been out with their camera and “ready” to record history when it happened (and presumably in a high-quality, technically proficient manner.) A secondary consideration is that a large part of any extraordinary one-time payment would be paid out in taxes, benefiting society as a whole.

#### Profit as Excess

On the other hand, people who are innately suspicious of profit or its substantial temptations of human weakness, and concerned about its magnitude or broader questions of social justice, may disparage a substantial payment to the photographer. From this perspective, as a matter of equity, the victims or their families should have priority entitlement to any flow of funds resulting from the tragedy. Another objection could be that the photographer should not be so amply rewarded for the quirk of being at a certain place at a certain time in connection with a tragedy.

The answer may be further blurred by the circumstances of the photographer. The argument is strongest for compensation if the photographer is a monetarily poor, struggling artist, having worked full-time at the craft with only marginal return.

In my judgment, a solution would be to share a proportion of any after-tax windfall with those affected by a tragedy that I would chance to photograph.

#### The Diane Arbus Analogy

The question of payment for an image of misfortune is somewhat similar to that raised by photographic ethicists about the work of Diane Arbus (see **Diane Arbus Revisited**, *Shutter Release*, February 2004). Arbus’s career, which was a financial struggle, depended on images of people at their worst: emotionally, or physically handicapped, in red-light districts, or otherwise down and out. Yet Arbus always asked permission of her subjects before photographing them. She purported to show empathy for her subjects, proclaiming that society needed to see what it shuns. For these reasons, a slight majority of photographic critics vindicated her in a new round of publicity six years ago in connection with a retrospective of her work.

#### **Case #2: Props**

**Situation:** In an actual case, a famous landscape photographer was arrested and fined after fires he had set as a backdrop for night photography grew out of control and caused damage to natural formations at Arches National Park in Utah.

**Question:** Nobody disputes the photographer was wrong to have started fires when it was clearly against park rules, and contrary to good sense. But what if fires were allowed, and could be safely controlled? Is it ethical for photographers to add “props” to a scene to make it appear more dramatic or photogenic, when in fact the scene never really looks that way?

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**Answer:** Searing tongues of flame as a backdrop would make even as dull a space as my front lawn look spectacular. Yet such an image would be a total dramatization. As a rule, photography for any purpose that purports to represent how a place looks should not have props, because it is deceptive: not the reality of its normal appearance. On the other hand, props are acceptable for purposes of abstract art (which as a rule excludes landscape photography) or when it is otherwise clear to the informed majority of viewers that the scene has likely been spiced up with special effects.

### **Case #3: Using Another Photographer's Perspective**

**Situation:** At a gallery show, you come upon a highly intriguing image of a building taken from a particularly artistic perspective. You imagine doing the same, possibly under different lighting conditions, and using different equipment, but essentially an identical composition. From the title, you research the subject, find the location, and take your version of the scene. In a moment of reflection, you admit to yourself that even had you been aware of that building, you probably would not have imagined taking it from the particular perspective you are emulating. Still, reasoning that the building is there for anyone to photograph, you enter the image in a photography competition, and it easily wins.

**Question:** Is it plagiarism to copy the artistic perspective of the original photographer?

**Answer:** The building, indeed, is there for all to see and photograph. Yet in this situation, a photographer copied the exact perspective that was creatively devised by another photographer. By exhibiting the photo without crediting the original photographer, the second photographer gets credit for the originality of the first. Whether or not the second photographer has 'improved' the image, the conscious replication of the original perspective is tantamount to plagiarism, in my view, if the image is publicly displayed and the original photographer not given credit. Moreover, selling the image would be wrong, in my view, because it would be profiting from another's creativity.

### **Case #4: Digital Improvement of Substance**

**Situation (1):** An architectural photographer digitally removes a distracting street sign and streetlamps from an image of a new building intended to highlight the structure in an architectural magazine.

**Situation (2):** A landscape photographer makes digital adjustments to an image of a sunset, deleting some treeline clutter that detracts from the view, and extends the image of the sun to those areas.

**Question:** Are these digital adjustments unethical because reality has been altered, making the images deceptive?

**Answers:** The key to resolution is in the expectations of viewers. Similar to the principle applied to props, it is not unethical to improve the appearance of reality in an image, digitally or through the traditional darkroom, if the majority of viewers understand that it may have been done. In Situation (1), digitally improving the architectural image intended for publication, should not be a problem. Among professional and other knowledgeable readers, it is understood that such "model" images are commonly improved to the extent of removing extemporaneous clutter. In other words, most observers would not be surprised, although they would not know exactly what had been removed.

With regard to the sunset in Situation (2), digital improvement is problematic. Viewers of landscapes assume that the image reflects reality to the extent that objects are not removed or added. Mood-enhancing darkroom adjustments that darken or lighten are accepted and indeed commonly assumed; but digital adjustments that remove and replace whole objects in landscapes are not expected or accepted.

### **Case #5: Digital Additions to Substance**

**Situation:** An architectural photographer is employed to take pictures of model homes for publication in advertising. The images are of actual housing, but the photographer is asked to make extensive digital modifications to add non-existent features such as garages and porches, with the understanding that the extras would be available to home buyers at additional cost.

**Question:** Is it wrong to include fictional features in such an image for marketing and sales purposes?

**Answer:** The house is understood to be a model with optional features; therefore, any photo is but a possibility, and a salesperson would normally explain available options. Still, an airtight ethical solution would add a footnote with the advertising to indicate the pictured house was digitally enhanced to include optional features.

### **Case #6: Making Up for Bitter Disappointment**

**Situation:** You travel on a costly expeditionary holiday to the Patagonian Andes, to Paine National Park in southern Chile, principally for photography. Sadly, the weather is overcast the entire week you are there. Alas, when you hiked 6 hours on the least-overcast day to the best vantage point to photograph the mountains, they were not visible. As you are leaving the park on the last day, the sun emerges, but it is too late. A photographer in a group coming into the park sympathizes with your plight, and offers to send you copies of images he will be taking from the same vantage point with a similar camera.

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**Question:** You graciously accept the offer, and weeks later receive the gorgeous images. You are tempted to display them as your own—had not you earned the right, even set up your camera, and couldn't you have done the same or better? [Note: I witnessed such a group of totally crestfallen photographers emerge from Paine National Park, and a member of my group, which was entering the park, made such an offer.]

**Answer:** Not a difficult case: it would be unethical—dishonest, of course—to take credit for images taken by another person. But by exhibiting the images duly credited to the actual photographer, and explaining the situation, the crestfallen traveler would gain respect and some sympathy. . . as well as share the beauty.

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### PSA Corner:

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January is a time of the year where we spend more time inside the house and/or scurry out on travel missions. So doing, I thought I would write about working on images to enter Regional PSA photo competitions, attending regional meetings and using the free services of PSA Travel Aides.

As I hope you would know by now, IPS is a club member of PSA, who groups us with the Mid-Atlantic Chapter (MAC). An upcoming chapter sponsored event is the 77th Wilmington International Exhibition of Photography - access website for more information on how to enter competition: <http://www.wiep-photo.org/>. The closing date is January 16, 2010 (for both electronic and print images). This is a good opportunity to compare your photographic skills with other regional and international photographers. As at January 5<sup>th</sup>, 258 photographers had registered from 26 countries for a total of 1559 images. There is a small entry fee of \$5 per section and a \$1 processing fee. You do not need to be PSA member to enter. Judging day is January 23, 2010. The Mid-Atlantic Chapter will have a field trip to Wilmington Exhibition to view the results on February 21. There is a planned meeting for lunch and we could join in if we wished. I would like to attend if a few of you tagged along with me. Let me know if you are interested. Finally, if you want to meet other photo enthusiasts and discuss potential future shooting locations, the next MAC Chapter meeting will be on April 24, 2010. I will provide more information in upcoming months. Curious me plans to attend.

A **PSA Travel Aide** is a PSA member who volunteers to provide information to another PSA member about what, when, and where to photograph in a specific geographic area. These aides are found all over the world—in as many as 70 countries where PSA has members. This can be of real benefit if you are planning a mission abroad and would like to maximize your picture taking time by cutting out poor sites and optimizing travel time between sites. So, no matter where you are traveling—in the States or abroad—you may well have access to a Travel Aide who is knowledgeable about photography in that area. This is a great way to make contacts—and possibly develop long-term friendships—with fellow photographers from all over the world.

**What do you need to do?** First you need to be a PSA member (\$45.00 will do it – website <http://www.psa-photo.org>) and then contact the Travel Aide Director, **Ellie Webster**, FPSA ([elliwebster2@sbcglobal.net](mailto:elliwebster2@sbcglobal.net)) and tell her where you are planning to go. She will provide you with the names, addresses, telephone numbers and E-mail addresses of the volunteers for the areas to which you are going. These members are volunteers, so you will need to allow time for the contacts and you will also need to provide stamped envelopes if you wish the Aide to send you any material, or for Ellie if you are contacting her by US Mail.

You can also become a Travel Aide. You would be expected to have a good knowledge of the photographic opportunities in the areas you wish to cover, you would need to assist other PSA members by sending them local fliers and maps if not already on the internet - indicating the best time of day/year, and would possibly meet the visitor and/or take her/him to the recommended sites, but this is certainly neither required nor expected. The most important is to respond to inquiries in a timely fashion, with a personal touch and with relevant informative material. To register, contact Ellie and provide your name, address, phone number, and e-mail address specifying how you wish to be contacted (*email, mail or phone*) and provide the geographic areas/sites you are willing to cover.

**Ellie Webster, 1009 Shoreline Drive, San Mateo, CA 94404-2046 USA, (650) 574-4177**

*by Richard Quesnel*

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### Announcements:

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**PARIS for PHOTOGRAPHERS with CHAN CHAO  
MARCH 31-APRIL 7, 2010**



Are you in love with Paris but disappointed with the photographs you shoot there?  
Would you like to learn how to make better pictures while exploring the city of light with newly found confidence?

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Spend a glorious week in Paris next spring with Chan Chao, a well-exhibited and published photographer. Chan is a seasoned traveler who understands the photographic opportunities that Paris holds. With extensive teaching experience here and abroad, Chan will be your mentor as you tackle engaging assignments constructed to improve your skills and increase your confidence, capturing meaningful images of this beautiful city.

The seminar will begin with a review of camera operation, a study of light and a topic of your choice in Paris. Participants will take photographs and participate in critiques on a daily basis to gain knowledge and experience. A studio visit to a Parisian photographer and a Photographic Museum is an added component of this workshop. The workshop culmination will be for each participant to design a photographic book, using print-on-demand publishers like Lulu and Blurb. Your finished book will await you when you arrive home. Equipment Recommendation: 35mm SLR digital camera and Laptop with imaging software. SEE WEBSITE: <http://www.culturalstudyabroad.com>

Seminar Traveler: \$2,900 **5 SPACES REMAIN !!!**  
Orientation January 16, 1pm  
EXHIBIT YOUR PHOTOS Fall 2010  
Single supplement: \$500  
Register with Angela at 202 669 1562  
Cost includes: instruction, airfare, airport transportation in Paris, 6 n occupancy.  
Each room has two single beds.

**CONTACT: Chan Chao Photographer at [chantchao@verizon](mailto:chantchao@verizon)  
202.302.3219**  
**Founder: Dr. Angela Iovino at [info@culturalstudyabroad.com](mailto:info@culturalstudyabroad.com)  
202.669.1562**

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## Pot Luck Dinner

December 16, 2009

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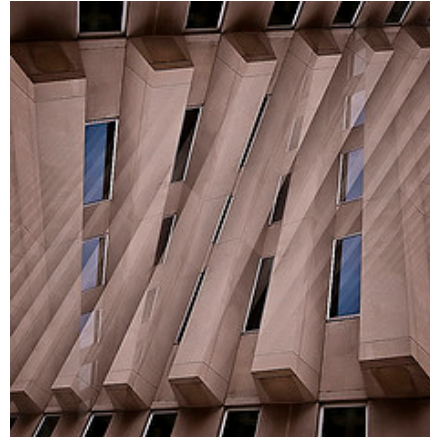


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## December 2009—Winning Images



*Orange Dream* ©Richard Quesnel



*X2* ©Dirk Mevis



*An Asian Glance* ©Raju Singh



*The Dreamer* ©Caroline Helou



*US Air Force Memorial* © Khai Nguyen



*Bird in a Tree* ©Alex Hoffmaister

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## December 2009—Winning Images (cont'd)



*My Old Ford Truck* ©Shaun Moss



*Runaway Balloons* ©Aung Thurein Win



*Bubbles* ©Lindsey Thomas



*Anger Wildt* ©Raphael Titsworth-Morin



*Parallels* ©Marco Pinon



*Fork* ©Lyndsey Thomas

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## December 2009—Winning Images (cont'd)



*Casa Batlló 3* ©Alex Hoffmaister



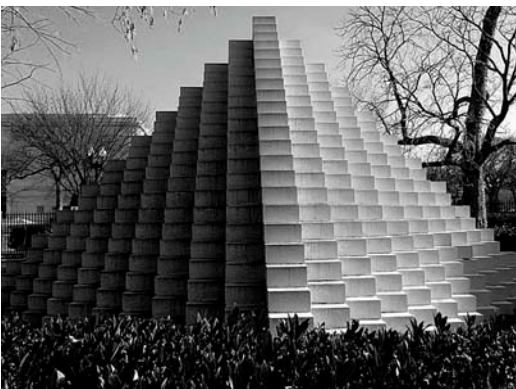
*Seneca Lake in Winter* ©Shaun Moss



*Girl in the Yellow Scarf* ©Mary Wilson



*Mother and Child* ©Hannah Faux



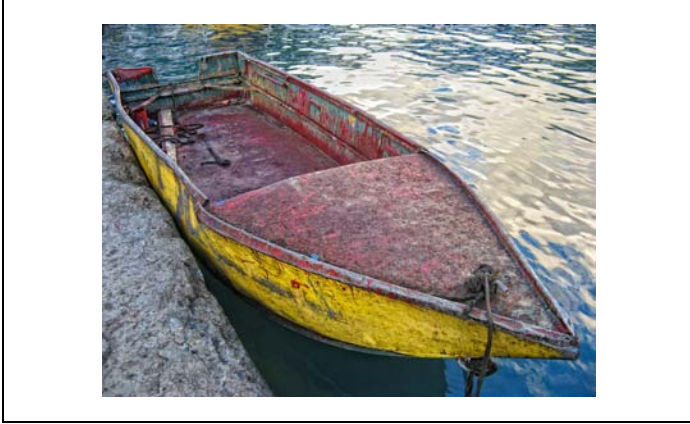
*Stepping Up* ©Sena Eken



*Leaves on Red Spokes* ©Richard Quesnel

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## December 2009—Winning Images (cont'd)



*My Past My Colors* ©Carmen Machicado

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## December 2009 Results:

<b>EIC Group A – 47 Entries</b>		
<b>1<sup>st</sup> place</b>	Raju Singh	An Asian Glance
<b>2<sup>nd</sup> place</b>	Khai Nguyen	US Air Force Memorial
<b>3<sup>rd</sup> place</b>	Lindsey Thomas	Bubbles
<b>HM</b>	Caroline Helou	The Dreamer
<b>HM</b>	Alex Hoffmaister	Casa Batllo 3
<b>HM</b>	Lindsey Thomas	Fork
<b>HM</b>	Mary Wilson	Girl in the Yellow Scarf
<b>EIC Group B – 48 Entries</b>		
<b>1<sup>st</sup> place</b>	Richard Quesnel	Orange Dream
<b>2<sup>nd</sup> place</b>	Shaun Moss	My Old Ford Truck
<b>3<sup>rd</sup> place</b>	Raphael Titsworth-Morin	Anger Wild
<b>HM</b>	Sena Eken	Stepping up
<b>HM</b>	Hannah Faux	Mother and Child
<b>HM</b>	Shaun Moss	Seneca Lake in Winter
<b>HM</b>	Richard Quesnel	Leaves on Red Spokes
<b>Prints Group A – 19 Entries</b>		
<b>1<sup>st</sup> place</b>	Carmen Machicado	My Past My Colors
<b>2<sup>nd</sup> place</b>	Alex Hoffmaister	Bird in a Tree
<b>3<sup>rd</sup> place</b>	Marco Pinon	Parallels
<b>Prints Group B – 10 Entries</b>		
<b>1<sup>st</sup> place</b>	Dirk Mevis	X2
<b>2<sup>nd</sup> place</b>	Aung Thurein Win	Runaway Balloons

### Competition Reminder

**No comments or interruptions of any kind from the audience are allowed under any circumstances.  
Q and A session will follow the judging**

## POINTS STANDINGS 2009/2010 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep-09</i>	<i>Oct-09</i>	<i>Nov-09</i>	<i>Dec-09</i>	<i>Jan-10</i>	<i>Feb-10</i>	<i>Mar-10</i>	<i>Apr-10</i>	<i>10A/E</i>	<i>May-10</i>	<i>Year-End</i>	<i>Total</i>
Mevis	Dirk	B	10	10	8	10								38
Singh	Raju	A	11	10	5	10								36
Pinon	Marco	A	5	10	12	7								34
Hoffmaister	Alex	A	5	11	8	9								33
Moss	Shaun	B	5	7	10	9								31
Franzetti	Carlos	A	5	9	10	5								29
Machicado	Carmen	A	8	6	5	10								29
Thomas	Lindsey	A	9	5	6	8								28
Gahima	Lionel	B	10	5	7	5								27
Palmioli	Manuella	A	5	8	9	5								27
Boyd	Jean	A	8	13		5								26
Vollerthun	Sigrid	A	10	5	5	5								25
Ergo	Alex	B	5	5	9	5								24
De Corte	Gerda	B	5	7	6	5								23
Tabada	Lili	B	8	5	5	5								23
Thurein Win	Aung	B	5	5	5	8								23
Wilson	Mary	A	7	5	5	6								23
Gürgen	Emine	A	5	5	7	5								22
Quesnel	Richard	B		6	5	11								22
Sarr	Bassirou	A	7	5	5	5								22
Gasiorowski	Pawel	B	6	5	5	5								21
Helou	Caroline	A	5	5	5	6								21
Rani	Manorama	A	6	5	5	5								21
Cochard	Fred	A	5	5	5	5								20
Titsworth Morin*	Raphael	B		5	6	7								18
Faux	Hannah	B			10	6								16
Jirousková	Markéta	A	6	5	5									16
Arin	Tijen	A	5	5		5								15
Forest-Sarr	Louise	B		5	5	5								15
Lacombe	Gaston	B	5		5	5								15
Morin*	Denyse	B		5	5	5								15
Nguyen	Khai	A			5	8								13
Hukka*	Janne	B		6		5								11
Musatova*	María	B	5	6										11
De Biasi	Severina	B		5		5								10
Tyapkina	Marina	A	5	5										10
Eken*	Sana	B				6								6
Almansi	Aquiles	A	5											5
Borowik*	Iwona	B		5										5
Goldberg*	Lynn	B		5										5
Gray	Christy	B				5								5
Pasha*	Amjad	B		5										5
Sikkema	Dawn	B	5											5
Titsworth*	Jack	B		5										5
Xiao	Yuan	B		5										5

\* Eligible for Rookie of the Year

Check your awards & score, for questions email: [chelou@verizon.net](mailto:chelou@verizon.net)

## NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to EIC competition only, not to prints  
(except in January, the mandatory theme is “People” in all Mediums).
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 images may be submitted, with a max. of 3 images per competition (EIC and Print).
- Five points are awarded for entering the monthly competitions, regardless of the number of entries members actually enter.

### CLASSES — B AND A

All new members begin in class B. Promotion to class A requires 13 awards. Members should keep track of their classes to avoid errors.

### THE POINTS SYSTEM

- **5 points** automatic for entering monthly competition;
- **5 points** for 1<sup>st</sup> place;
- **3 points** for 2<sup>nd</sup> place;
- **2 points** for 3<sup>rd</sup> place;
- **1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit pre-selection, as follows:

- **7 points** for 1<sup>st</sup> place;
- **5 points** for 2<sup>nd</sup> place;
- **4 points** for 3<sup>rd</sup> place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.

### Art 1.7 of the IPS Competition Rules

“Unless otherwise notified, contestants must deliver their print entries to the Chairperson [for Competitions] at least 30 minutes before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping.”

### IPS Competition Themes for 2009/2010

Kindly check Shutter Release or IPS Website  
[www.ips-imfwb.org](http://www.ips-imfwb.org) for latest updates

**September 16, 2009: REFLECTION**—Images of reflections of any object (living or otherwise) on any surface. The reflections have to be the main component of the image.

**October 21, 2009: OPEN** in all competitions.

**November 18, 2009: EMOTION**—Image showing strong feelings of any kind i.e. fear, joy anxiety, anger, love...etc. This could be human or animal.

**December 16, 2009: OPEN** in all competitions.

**January 20, 2010: PEOPLE (Mandatory)**—Defined as images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins.

**February 17, 2010: OPEN** in all competitions.

**March 17, 2010: THE GEOMETRY AROUND US**—Images that capture the geometric shapes that we see around us in our daily lives, be it in a natural or man made setting (excluded are studio images). The geometric shapes have to be the dominant feature.

**April 21, 2010: OPEN** in all competitions.

**May 19, 2010: NIGHTSHOTS**—Any subject but photo must be taken at night.

**\*Dates may change dependent on Circumstances outside of our control.**

to be inserted in your camera bag



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<p><b><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <u>close of business on the last business day of the month prior to the issue month</u>. Please send submissions by e-mail to the <a href="mailto:editor@imfwb-ips.org">editor@imfwb-ips.org</a> as unformatted word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</b></p>			



# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Please complete and submit with your entries)*

Name: \_\_\_\_\_ Class: \_\_\_\_\_  
 Room: \_\_\_\_\_ Phone: \_\_\_\_\_ Month: \_\_\_\_\_  
 Theme: \_\_\_\_\_

Note: Monthly competition winning photos will be used on the IPS web site and in “*Shutter Release*” Newsletter. If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

	Title	Category (check one for each photo)			
		Print		EIC	
		Theme	Open	Theme	Open
1				<b>No form required</b>	
2					
3					
4					
5					
<b><i>Five entries per member. Maximum of 3 entries per medium (EIC and Print)</i></b>					

### GUIDELINES FOR SUBMISSION

#### PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back along with an arrow indicating this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat. Mats that fall apart will be disqualified. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30”x30”.

#### DIGITAL

All images must be sent to [EIC@ips-imfwb.org](mailto:EIC@ips-imfwb.org), Friday before the IPS meeting which takes place on 3<sup>rd</sup> Wednesday of each month.

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# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION\*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Lili-Anne Tabada (World Bank), Room MSN MC4-405, 1818 H Street, NW, Washington D.C. 20433

[www.ips-imfwb.org](http://www.ips-imfwb.org)

NEW APPLICATION

RENEWAL

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_

IMF    World Bank    Spouse/Domestic Partner    Retiree (**please check one**)

Phone No.: \_\_\_\_\_ Mail stop: \_\_\_\_\_

Email: \_\_\_\_\_ (**required**)

Mailing address (if outside Fund/Bank): \_\_\_\_\_  
\_\_\_\_\_

**IPS is run solely by member volunteers.** We rely on each member to volunteer for **at least one** activity per year (several volunteers are needed for each item). **Please indicate below which activities you can help with:**

### **I can volunteer for the following activities:**

- Annual Exhibit—assist with all aspects of organizing the exhibit
- Classes/Workshops/Field Trips—assist in the organization of these educational events
- Monthly Electronic Image Competition—receive images via e-mail, compile into slide show and run on competition night
- Hospitality—assist with refreshments prior to our monthly meetings
- Membership—maintaining database of members, process membership applications
- Print/Slide Competitions—assist with setting up for competitions each month
- Programs—assist with planning and organizing monthly presentations and judging sessions
- Publicity—assist with posting monthly meeting announcement in WB and IMF buildings
- Shutter Release* Newsletter—assist editor with production and/or distribution of the monthly newsletter
- Web Publishing—assist with the updates of the IPS Website
- Other: (please specify)

Training, workshops and programs you would like IPS to offer: \_\_\_\_\_  
\_\_\_\_\_

Additional comments and ideas are welcomed: \_\_\_\_\_  
\_\_\_\_\_

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

*\*Note to new members: if you joined in April, May or June, you do not have to renew for the new year; you are paid through to the end of the season.*

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